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Southeast Seven 10



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Southeast Seven

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Southeast Seven

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An exhibition of the seven SECCA/RJR Southeastern
Artists Fellowship recipients for 1986-87

Carol K. Brown
William Dunlap
Cheryl Goldsleger
Zareh Maranian
Jim Morris
Tom Nakashima
Martha Strawn

3 April thru 24 May 1987

Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

15 August thru 17 September 1987

Cheekwood Botanical Gardens
and Fine Arts Center
Nashville, Tennessee

Supported by a grant from
R.J. Reynolds Tobacco Company,
Winston-Salem, North Carolina

Foreword

4 Several years ago, I received a letter from an artist in which she commented on the combination of elements incorporated in our southeastern individual artists' fellowships program. She concluded by saying, "SECCA's program offers support for artists through monetary fellowships, visibility by way of the Southeast Seven traveling exhibition, and recognition through the publication and distribution of the exhibition catalog; which in combination results in media coverage, reviews and often sales of the artists' work. What more could an artist want." These are indeed things that most artists want and need to interact with the increasing public audience for fine contemporary art.

For the artist to have thanked SECCA as an institu-

tion was greatly appreciated. But this is our job: support and encouragement of excellence in contemporary art is why SECCA exists.

The real thanks for the program's existence and its on-going recognition of exceptional southeastern artists each year belongs to R.J. Reynolds Tobacco Company, Winston-Salem, North Carolina. Without this major corporation's annual sponsorship, this program and the benefits it extends to the artists and viewing public of the Southeast would not be possible. And that, as they say is the bottom line.

Ted Potter
Director, SECCA

Essay

For a decade now the Southeast Seven fellowship exhibitions have provided a form of support for regional artists that is rare in the U.S. and unique in the South. The past exhibitions have been exemplary in their consistent juried choice of quality. This year's selections continue that trend. Of the seven, four are painters, two are sculptors, and one is a photographer. This approximates proportions of these media practiced by artists in the region. Their art offers insights into the human condition — what it's like to be alive today in American culture. These seven artists each have distinct personal identities that permeate their work. In a time of abundant stereotypic, fashionable trends in the artworld, they avoid bandwagoning.

Zareh Maranian and Tom Nakashima are painters who offer assiduously autobiographical imagery incorporating their ethnic pasts. Maranian's paintings subscribe to the Proustian ideal that decay (from boredom and self disgust) would be arrested if man could repossess his own past through imaginative recreation. Maranian pursues this through cognitive self searching and ethnic historicism. His visual equivalents of epic poems narrate events from Armenian and Biblical history. Nakashima engages his own psyche with visual allegorical tales. Kafka admitted he could not distinguish life from a nightmare. Nakashima imagines himself as heroic reptile in his *byobu* screen, **Self Portrait as Sea Monster Contemplating the Moon IV**. The text surrounding the image reads,

As the boat carried my comrades home—I drifted eastward, drawing ever so close to a great moon that appeared to rise from the depths of the sea below. I came to the realization that indeed my karmic destiny had been fulfilled—And so it was with a certain careless abandon that I leapt across the field of snowcapped waves.

Nakashima accomplishes his narrative by employing a combination of Japanese traditions.

The *byobu* folding screen was not only representative of Japanese wood and paper craftsmanship but it served as a ground for some of the greatest painting produced in Japan during the period from the sixteenth through the eighteenth century. On this structure, Nakashima paints great peaked waves inspired from Katsushika Hokusai's **Mount Fuji Seen Below a Wave at Kanagawa**, a woodblock print from the Ukiyo-e School. Cutting through the waves is Nakashima as sea monster. He readily identifies with Kanzan, the Japanese poet-lunatic-saint known for laughing at the moon.

Like Zareh Maranian, Nakashima is one of those artists who blends elements of his own heritage with modernisms. Theodor Adorno has observed that official culture's pretense of individualism increases in proportion to the liquidation of the individual. Perhaps in reaction to this, both Maranian and Nakashima chose unique permutations of personal inspiration to fuel their respective ideologies. Nakashima's narrative self-myths-as-paintings owe a debt to sources ranging from de Kooning, Barnett Newman, and the New York School, to Matisse and Rivera as well as Hokusai.

In addition to self referential soliloquy, Nakashima paints political ideology (as a reaction, he says, to living in Washington, D.C.). His political vignettes are as uniquely idiosyncratic as his sea monster series. The narrative in the border of **Flight** again tells the story. The revolutionary dies and is reincarnated as a fish (aggressive male symbol), which jumps from his coffin to pursue his lover, the flying woman. Mystical connotations of struggle, death, and spiritual rebirth commingle with references to revolutionary practice.

Nakashima sees appropriating imagery as being a very Japanese thing to do, borrowing freely from various periods, from East and West. His work thereby arranges his own updated contemporary combinations of Haiku painting with a touch of Kabuki theatre. The original Haiku poets in Japan often com-

bined the written poem with a painting. Leon Zolbrod notes that they combined what they believed were two instinctive artistic urges, one to express thoughts and feelings in rhythmical language, the other to give them form in images. Furthermore, on the spiritual level, a dialogue between text and picture results in expansion of meaning and thereby, unity of mood and expression of inner being.

In the sound of the frog leaping from the bank overgrown with wild grass, a haiku is heard. There is the seen; there is the heard. Where there is haiku as the poet has felt it, there is poetic truth.

— Basho

Maranian's epics trace origins to Armenia and the Middle East. Titles like *Voyage to Crete*, *Axor*, or *Sardarabad* chronicle his interpretations of legendary events abstracted and illuminated through his singular vision. Montaged reductive shapes and forms produce a strong dynamic quality through semicubist repetition of segments of the image. The multiple arms in *Samson* for example, topple numerous fluted column segments. Here the snapshot motion of that famous moment is clearly and easily read. A dashed arc from outstretched arm to outstretched foot indicates movement as if in a cartoon. An arm, with severed hand waves between them in a provoking gesture. Musculature is exposed to add to the impression of strength and speed in sprawling colored abundance. These bands of color become enfolded line. Maranian, like Nakashima, borrows from Matisse. Matissean tools used include pattern mixtures applied with dappled primary hues, simultaneous contrast and psychologically animated perspectives set against the human figure. Maranian often achieves his patterning by adding fabrics to the canvas, a procedure encouraged by his early exposure to fabrics used by his mother, a fashion designer. Dashed lines occur on his paintings, indicating stitchery.

Where Nakashima's anecdotal paintings are simple and direct, Maranian's are complex and layered in depth. He often alludes to past disenfranchisement, violent forced exile and struggle for survival of the Armenian people. This is symbolically depicted by references to the crucifixion. *Axor* projects an arm with nailed hand among the cuttings of glued-on fabric. *Vodker* is Maranian's most cogent piece. Literally meaning "feet" in the Armenian language, it presents incongruities and an unusual point of view. The viewer is confronted by the bottoms of crucified feet, one upside down and one backwards. The cruciform, an abstracted version of the central figure in Goya's *The Third of May, 1808* transmits the emotional intensity of religious art. Maranian's own colorful striped shirt is glued on the canvas, clothing the crucified figure.

Maranian and Nakashima both manifest subtle probings for self discovery. William Dunlap also probes his personal geographic history, but he achieves this through investigation of the Southern landscape. In fact, Dunlap doesn't just paint the landscape—he becomes part of it, and asks the viewer to join him.

The separation of the world into an "objective outside reality" and "us," the self-conscious onlookers, can no longer be maintained. Object and subject have become inseparable from each other.

— Walter Heitler

This undivided reality applies to quantum physics or landscape painting. For years Dunlap has been driving the highways that follow the Blue Ridge Mountains from Virginia toward his family home in Mississippi. Along that axis the South stretches simultaneously into two centuries. Bucolic Civil War battlefields coexist with nuclear power plants. There are still pockets of Southerners who yearn for Dixie past while riding interstate highways through the landscape in the latest automobile technology Detroit or Tokyo has to offer.

Dunlap's painting imbues modernist legacy together with the nineteenth century of Bierstadt, Inness, or Philipoteaux. Recently, Dunlap has taken his place in the landscape by revitalizing the format of the cyclorama, a nineteenth century form of painting around the inside walls of a circular room. Before the age of media entertainment, buildings were built explicitly for this form and admission charged for public viewing. Dunlap's **Panorama of the American Landscape** is a cyclorama, conceived to hang in the Rotunda of the Corcoran Gallery in Washington, D.C. One half of the panorama depicts Southern rolling hills in summer. The Blue Ridge is in the distance. Hounds finish the kill while two hunters on horseback trot off toward home without them. Scattered farmhouses look quietly inactive. But evidence of twentieth century technology at its worst fills the central valley as steamy smoke drifts out and over verdant fields from the towers of a nuclear power plant. The living may still be easy but there is a price to pay.

The other half of the painted cycle lies under winter snow. The cold is broken by an occasional blue-roofed farmhouse and the pristine snow is interrupted by a precisely aligned row of severed deer heads trailing off into the distance. Dunlap's narration places the scene at the battlefield of Antietam and the deer heads are stand-ins for the twenty-three thousand men that fell there during the bloodiest battle of the Civil War.

The **Panorama** metaphorically engages a pre-eminent dilemma for Southerners—how to accept a vanquished past, acknowledge the horror perpetrated while correcting the internecine remnants of those horrors, and still feel connected to the pride of Southern historical culture.

Like the other three painters of the tenth Southeast Seven show, Cheryl Goldsleger imposes metaphoric dualities in her work. Hers are of multifaceted architectural drawings and paintings. Her organization of isometric perspective lines and simultaneous spatial recession is linked with two-

dimensional design planes. This allies Goldsleger with Leo Stein's A-B-C aesthetic theories. When added, layered, superimposed, and overlapped, those simple elements evolve into a three-dimensional maze that leads nowhere. The artist conceptually transforms the viewer into a confused rat, trying to decipher perceptual clues that could spell escape from her complex visual world.

Simplicity/complexity is not the only duality. Surface versus depth could apply to human personalities as well as architectural spaces. The incised encaustic surfaces are quite appealing. The rendered deep space contains shadows set in high contrast to shifting values—light and dark. Open versus closed pathways and figure/ground vibration are two Gestalt precepts that the artist employs. The picture space is crowded with walls and floors at various levels that separate and combine volumes simultaneously. Yet despite the close contiguity, there remains a certain emptiness. This feeling is enhanced by Goldsleger's placement of beckoning folding chairs, projecting an apprehension of expected human arrival. The artist prevents one from taking bare bones architecture for granted, however. An ordinary set of steps in **Inverse: Section** for example, is examined from many angles and views. The artist wants one to stop and investigate, to consider, to contemplate why and how we occupy man-made spaces.

Inverse: Chamber, like much of Goldsleger's work, invents an indoor contemporary archaeological site. The simplified linearity there could draw from Sol LeWitt's stacked open cubes or Larry Bell's glass boxes, but there are too many elegant lines, too many edges, too many planes for an alliance with minimalism. Goldsleger instead creates her own well-drafted architectural maximalism of metaphoric intricacies.

Martha Strawn works between the oppositions of institutionalized art photography and postmodern practice. She serves as transcultural informant, but her photographic images of ritual

earthen threshold drawings in Southern India are not simply documentaries. Although the drawings she photographs are ritual geometric patterns, their contexts elicit affinities with William Dunlap's landscape ideologies. Both are genres of long standing tradition. Both Strawn's photos and Dunlap's paintings are manifestations of the artists' desires to illuminate cultural qualities of a regional people. The women who make the threshold drawings in Southern India link mysteries of the past to their everyday present. In an analogous way, though culturally divergent, Dunlap's Southern American landscapes link mysteries of a Southern past to its everyday present as well.

Appropriation of these drawn patterns are central in Strawn's photographs, but she is also careful to include contextual surroundings and to use wide angle perspectives so that there is her own personal influence (complete with tilted picture plane) on the altered "almost postmodern" presentation.

Abigail Solomon-Godeau has stated that the properties which have made photography a privileged medium in postmodern art are precisely those that generations of art photographers have disavowed. Photography has historically come to mediate or represent the "empirical world" for industrialized societies, and had become an agent and conduit of culture and ideology. Strawn's photographs are not easily categorized because her imagery conveys the substance of 'conduit of culture and ideology' as well as the postmodern presence apparent in photography by Cindy Sherman, Barbara Kruger, or Richard Prince. Strawn's viewpoint also conveys a sense of her identification with and belief in the value of the ritual threshold drawings. Unlike Kruger or Prince, she is a sympathetic observer. Like Nakashima, she sympathetically appropriates cross cultural traditions, although without personal ancestral connections.

Strawn is also changed by her observations of the drawings in progress and completed. This transcends her medium and causes a momentary pause (with a change) in the viewer. In this

sense her photography does 'become an agent and conduit of culture and ideology.' The Indian aesthetic theory of 'rasa' offers insight. According to Ajit Mookerjee, the theory of 'rasa' was developed by Abhinavagupta in the tenth century A.D. Although there is no precise English equivalent, 'rasa' means 'flavor,' 'taste,' 'mood,' or 'emotion.' All works of art, according to the theory of 'rasa,' have the ability to evoke certain emotional states. A 'rasa' corresponding to an emotion is experienced when that particular emotion is aroused. All images in classical Indian art are grouped under one of the abstract 'rasa.' Thus 'rasa' stresses experiential value by stressing the very experience itself.

The threshold drawings in Strawn's photographs are drawn each morning outside a home, temple, or a garden, factory, or altar to transform secular spaces into sacred ones. They are walked over during the day and must be replaced again the next day. They offer the 'rasa' for that day's visitors. This merges art and life beyond what is possible in the West. Through her photographic experiential investigations, Strawn takes on the role of cultural anthropologist with a camera. In confronting the 'rasa' of her work, she becomes transformed.

With Carol Brown's sculpture, the venue shifts from domestic India to domestic America. Brown's sculptural objects, cameo drawings, and studies assume a personal conception addressing American domestic issues of the eighties. Her sculpture families appear typically in groups of three to six. Tables (as in *A Table for Six* or *Untitled TG6*) function as unifying construct and signifier, and prevent downscaled sculpture from approaching preciousness. The tables also conjoin interrelationships between family (sculpture) members. Scales and heights read alternately as coffeetable for idle chatter, dinner table for beginning serious domestic discussion, argument or exchange of pleasantries. Negotiating table versions would signify business acuity, political exchange, or a litigious forum. In *Untitled TG6*, the height to width by length ratio conveys

pedestal/workbench. Formally, these legged bases act as a unifying force.

There are morphological elements in Brown's sculpture which are distinctly associative. One could envision Shang jia or jue bronze vessels, Viking armor or a king's ceremonial scepter. In more contemporary contexts the pieces could suggest abstracted, costumed figures. The sculpture groups themselves serve to mine the crease between engendered motherlode and fatherlode.

Brown plays on this duality with her choice of materials as well. Steel, cast iron, and aluminum are traditionally macho materials for sculpture. Brown takes the hard, cold, "masculine materials" and transduces them to flow without unjust accommodation to the masculine standard. In further contradictions she opposes the whimsical with the malevolent, or formal static verticality with undulating, impending kineticism. Brown constructs her sculptural ideology from fragments of experience. She interchanges male and female stereotypes with her three-dimensional images, becoming both a manipulator of signs and a producer of art objects.

The most provocative American art of the present is situated at such a crossing—of institutions of art and political economy, of representations of sexual identity and social life.

—Hal Foster

Jim Morris imbues organic qualities to his large human scaled sculptures. He is a producer of art objects rather than a manipulator of signs. He engages his sources by articulating subtle emotions rather than establishing new truths or reinventing old ones. He is not searching for ideal optimums or singular statements. Morris's work reads as formal abstraction with context aligned with the tradition of Brancusi, Noguchi, or Caro, but

is actually more closely akin to the paintings of Mark Kostabi or Russ Warren. The sculpture Morris produces is based on the human figure, but stands as reductive response.

The small openings in these objects present glimpses of hollow interiors but the objects are not vessels. The openings do subtract non heuristic qualities of monoliths, cenotaphs, or obelisks, and so invite viewer curiosity and involvement in the same way that Ed Levine invites investigation of his architectural constructions. In his approach to articulating the forms of his sculpture, Morris assumes the role of contemporary alchemist. Construction and transformation of materials are his manipulations. He sheathes lath with lead to mask the wood's innate luxurious appeal and to transform its properties from gentle tactility to the base malleability that lead provides. Material neutralization does not occur, however. Today's viewer is more aware of lead's poisonous qualities than were the archaic alchemists. This causes a tension between the beckoning of the "vent" openings and the cautionary repulsion of the lead sheathing.

Unlike Carol Brown's sculpture, there are no associative morphological elements. Each sculpture approaches pure abstracted form, but not in a minimal way, but as a deference to three-dimensional gesture.

Within the range of painting, sculpture and photography, this is certainly a diverse group, spanning the cultures of the globe from East to West and from ancient to the postmodern. The tenth Southeast Seven artists' work reflects the high quality level established in previous years.

—Jon Meyer

is an artist and critic living in Myrtle Beach, S.C. He has written for ARTnews, ARTS, The New Art Examiner, and ARTS JOURNAL.

1986-87 Southeast Seven 10

Panel/Statements

Julia W. Boyd/Assistant Curator,
Department of 20th Century Art
Virginia Museum of Fine Arts
Richmond, Virginia

Faced with a smorgasbord laden with many appealing choices to make—and knowing that only seven can be selected—is a sobering prospect salted with some agony—but it is certainly not an unpleasant situation. I found the experience of the jurying at SECCA to be, as always, highly informative and stimulating.

For me, there is a sense of anxious anticipation when faced with so many works, particularly when the level of accomplishment, energy, and variety of the works is so high. It is difficult and instructive to be forced to narrow the focus, to see what works re-surface in the extricating procedure and make themselves known in a way that distinguishes them noticeably. They are works that have a presence

generated by a fresh approach, a genuineness that sets them apart, an image that stays glued in the mind.

It was such a pleasure to witness the vital parade of works in the SECCA jurying process. To see such a large body of work from the Southeast was a strongly affirmative experience, displaying health and muscle from the artistic community. The narrowing procedure was all the more difficult because of the quality of the work presented.

Congratulations to this year's Southeast Seven, new members of a commendable (and enviable!) program. Thank you, too, for the opportunity and the pleasure of being a part of the process.

Russ Warren/Associate Professor
Davidson College
Davidson, North Carolina

10 There is an unavoidable element of self-consciousness one experiences when placed in the position of "juror." This is especially acute when the material being reviewed is creative, personal, private, and sometimes even emotional in character. The selection and decision making process is extremely important, yet there is no clinical or methodical scale of quality to rely on, intensifying the sense of responsibility.

Although clearly the selection process is not set up to judge personalities, judgement is made measur-

ing the ability of personality to emerge from the work. Experiencing this process is incredibly interesting given the diversity of medium, image, method, etc., all viewed by way of their one common denominator; the 35mm slide.

Selecting artists for an award, or grant, is quite different from selecting works for an exhibition. Many of the artists produced interesting work, often whetting my appetite for more. Many demonstrated, unquestionably, the ability to produce challenging, competent, and inspired work, much

of which I hope to see more of. After the initial process, however, it became clear that the recipients of the fellowship would be those whose works demonstrated not only competence, sincerity, or style, but rather, simply, originality. Originality, albeit an often over-used, misused ambiguity, does exist as the magical element in art because it continually redefines itself. I recognize these definitions when the physical properties of the work (paint, wood, clay, film, etc.) are controlled in a way which permits the artists' intellect and experience to both support and release a personality; that unique ingredient which reflects "self" more than others. Many works exhibited these properties, but due to the objectivity of democracy, and the cruelty of numbers, could not be chosen.

There were refreshing examples of work from every entered discipline, and representative temperaments from every conceivable camp. Due to the intensity of the experience (viewing) and because all the work submitted was from one region (the Southeast), I had the opportunity to make a few observations. First, the abundance of sculpture, and the personal nature of it was exciting. Secondly, the impressive strength of the photography was unde-

niable. Thirdly, and perhaps most interesting (and perplexing), was the observation that in general, looking at the hundreds of entries as a regional overview, there were very few particularly "Southern" entries. While it shouldn't be surprising that living in the space-age reduces regional characteristics, I found the lack of regional influence interesting.

The seven artists finally chosen to receive the SECCA/RJR fellowships have also produced work absent of regional particularities. This trait is key here, because their work commands an optimistic strength and vitality which, when exhibited on a national level, confirms that work produced in the Southeast is as strong, interesting, and provocative as work produced anywhere.

I wish to congratulate the Southeast Seven 10 recipients, who have every reason to be proud of their fine work. Also, I must commend the director, curators, and staff of the Southeastern Center for Contemporary Art for their commitment to this fine program, their dedication to art and artists, and their demonstrated objectivity and high level of professionalism.



Table For Six 1985
aluminum
70 x 48 x 24 inches

Roland Unruh Photo



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Carol K. Brown

Writing an "artist's statement" is more difficult for me than building sculpture. It takes a tremendous amount of effort but when I construct a piece that I feel really good about, it seems "right" to me somehow, even years later. The words I use in

writing about that sculpture, however, always seem trivial or contrived. I build sculpture because it's necessary to me and I can't imagine doing anything else with my life.

Carol K. Brown

Born:

1945

Resides:

Miami Beach, Florida

Education:

B.F.A., University of Miami, Florida, 1978

M.F.A., University of Colorado, Boulder, 1981

Grants And Fellowships:

National Endowment for the Arts Fellowship, 1986

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87

National Endowment for the Arts Fellowship, 1984

State of Florida Fine Arts Fellowship, 1983

Selected Solo Exhibitions:

Center for the Fine Arts, Sculpture Plaza, Miami, Florida, 1987

Bass Museum of Art, Miami Beach, Florida, 1986

Gloria Luria Gallery, Bay Harbor Islands, Florida, 1986, 1983

Sebastian-Moore Gallery, Denver, Colorado, 1982

University of Colorado Fine Arts Gallery, Boulder, 1981

Contemporary Arts Center, New Orleans, Louisiana, 1979

Miami Dade Community College, South Campus, Miami, Florida 1977

Selected Exhibitions:

On Site, Sculpture Exhibition, Florida Memorial College and Miami Dade Community College, 1985-86

Hortt Exhibition, Museum of Art, Fort Lauderdale, Florida, 1986, 1985

National Endowment for the Arts/Fellowship Artists, Florida State University, Tallahassee, 1986, 1985

Art of Miami, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985

Laguna Gloria Museum, Austin, Texas, 1984

Great Plains Sculpture Exhibition, Sheldon Memorial Art Gallery, Lincoln, Nebraska, 1981

Denver Art Museum Invitational, Colorado, 1981

Kohler Art Center, Sheboygan, Wisconsin, 1981

The Plains Art Museum, Moorhead, Minnesota, 1981

Selected Collections:

Denver Art Museum

University of Colorado

Atlantic Richfield Corporation

Lowe Art Museum

Prudential Life Insurance Company

Florida International University

Dade County Art in Public Places



Jack Kotz Photo

Panorama Of The American Landscape (detail) 1985

polymer paint on canvas

14 Canvases, 66 × 94 inches each



Lisa Berg Photo

18 William Dunlap

This cycle of panoramic painting is the culmination of more than a decade of thinking about and looking at the American landscape—believe me—there's a great deal to look at and even more to think about.

I am drawn to charged places, loaded situations and things that can be said to contain a certain concentration of the spirit. For-

tunately these abound in the great America out there, and can often be seen right off the side of the road.

My task is to find and transfer this information—to layer it into the paintings somehow—if you look close—with the mind's eye, you can see some of it. It's there—I promise.

William Dunlap

Born:

1944

Resides:

McLean, Virginia

Education:

B.A., Mississippi College, Clinton, 1967

M.F.A., University of Mississippi, Oxford, 1969

Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87

Awards:

Mississippi Academy of Arts and Letters Visual Arts Award, 1985

Danforth Award

Selected Solo Exhibitions:

Recent Paintings and Constructions, National Academy of Science, Washington, D.C., 1987

Panorama of the American Landscape, Mississippi Museum of Art, Jackson, 1986

Robert Brown Contemporary Art, Washington, D.C., 1986

Panorama, Corcoran Gallery of Art, Rotunda Gallery, Washington, D.C., 1985

Quadrup Gallery, Chestnut Hill, Massachusetts, 1985, 1983, 1982, 1981, 1980, 1979, 1978, 1977, 1976

Valley Series—Terminal Landscape, Hodges/Taylor Gallery, Charlotte, North Carolina, 1982

Bryant Galleries, Jackson, Mississippi, 1982, 1972, 1971, 1969

Trunk Series IV, Angus-Whyte Gallery, Washington, D.C., 1981

Heath Gallery, Atlanta, Georgia, 1980

Adams-Davidson Gallery, Washington, D.C., 1979, 1978, 1977, 1976, 1975, 1974

Lauren Rogers Museum, Laurel, Mississippi, 1977

Sherry Friend Gallery, Palm Beach, Florida, 1977

Stone Gallery, Davidson, North Carolina, 1976

Mint Museum of Art, Charlotte, North Carolina, 1975, 1973

Ittaliander Gallery, New York, New York, 1974

Roanoke Fine Arts Center, Virginia, 1974

Selected Group Exhibitions:

Master Works on Paper from the Corcoran Collection, Traveling Exhibition, 1986-88

American Landscape Painting, Meredith Long and Company, Houston, Texas, 1986

W.C. Bradley Collection Exhibition, W.C. Bradley Company, Columbus, Georgia, 1985

The American Landscape: Current Visions, Bolen Gallery, Santa Monica, California, 1983

Contemporary American Art, National Academy of Design, New York City, 1983, 1981

New Acquisitions, Corcoran Gallery of Art, Washington, D.C., 1982

More Than Land or Sky: The Art of Appalachia, The National Museum of American Art, Washington, D.C., 1981

Art Patron Art, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1979

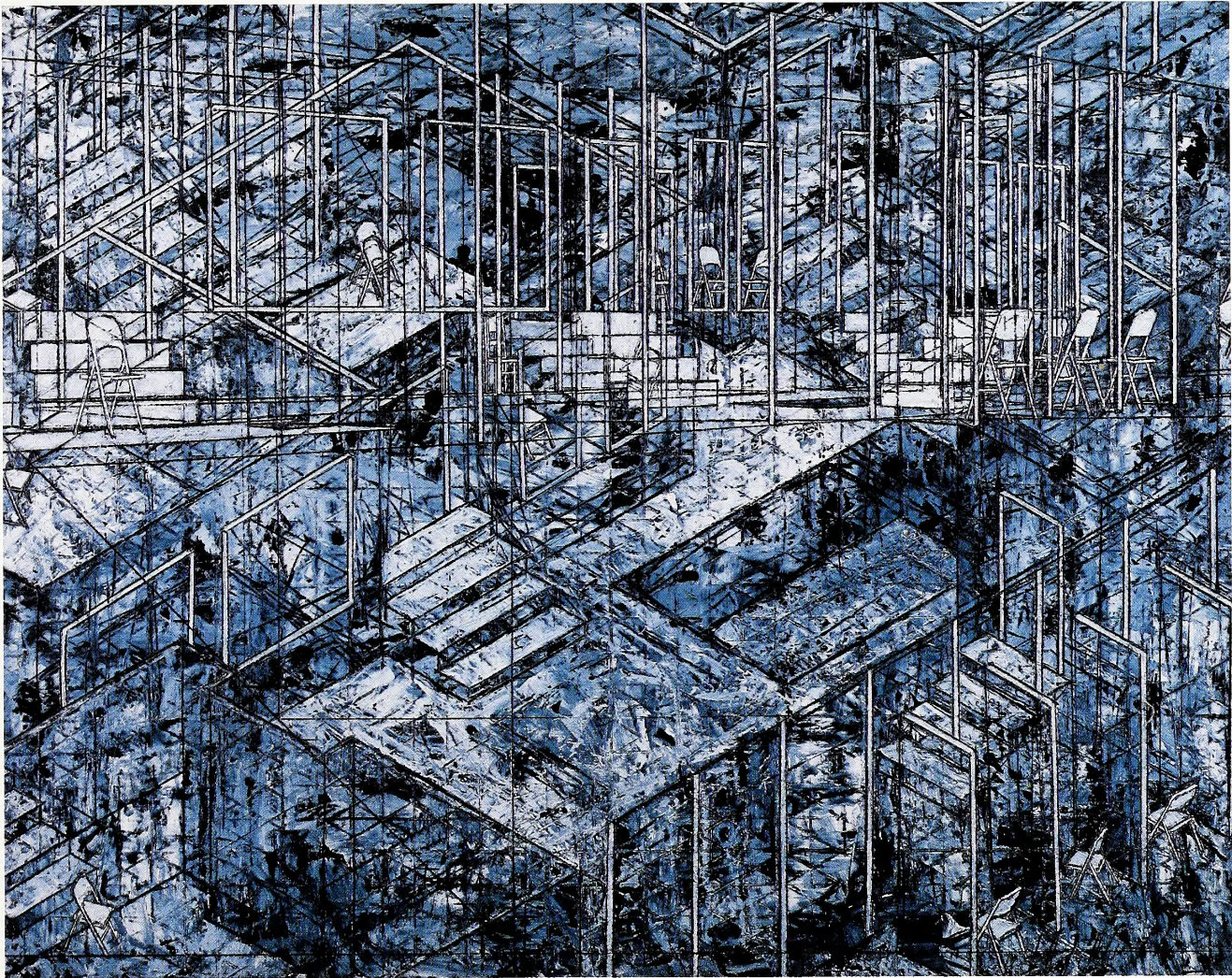
North Carolina Invitational, Waterworks Gallery, Salisbury, 1978

Realist Invitational, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1978

After Images/Art About Art, North Carolina Museum of Art, Raleigh, 1978

Bicentennial Invitation Exhibition, George Washington University, Dimock Gallery, Washington, D.C., 1976

Contemporary American Genre Show, Adams-Davidson Gallery, Washington, D.C., 1973



Inverse: Section 1985
oil, wax, pigment on linen
30 x 38 inches



22 Cheryl Goldsleger

Cheryl Goldsleger

Born:

1951

Resides:

Athens, Georgia

Education:

Tyler School of Art, Temple University, Rome, Italy, Summer 1971
B.F.A., Painting, Philadelphia College of Art, Philadelphia, Pennsylvania, 1973
M.F.A., Painting, Washington University, St. Louis, Missouri, 1975

Grants And Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87
National Endowment for the Arts Fellowship, 1982
Ohio Arts Council Fellowship, 1982
Commonwealth of Pennsylvania Council on the Arts Fellowship, 1981

Awards:

First Prize, **Positive/Negative**, East Tennessee State University, Johnson City, 1986
Honorable Mention, **Work on Walls**, Huntington Galleries, Huntington, West Virginia, 1982

Selected Solo Exhibitions:

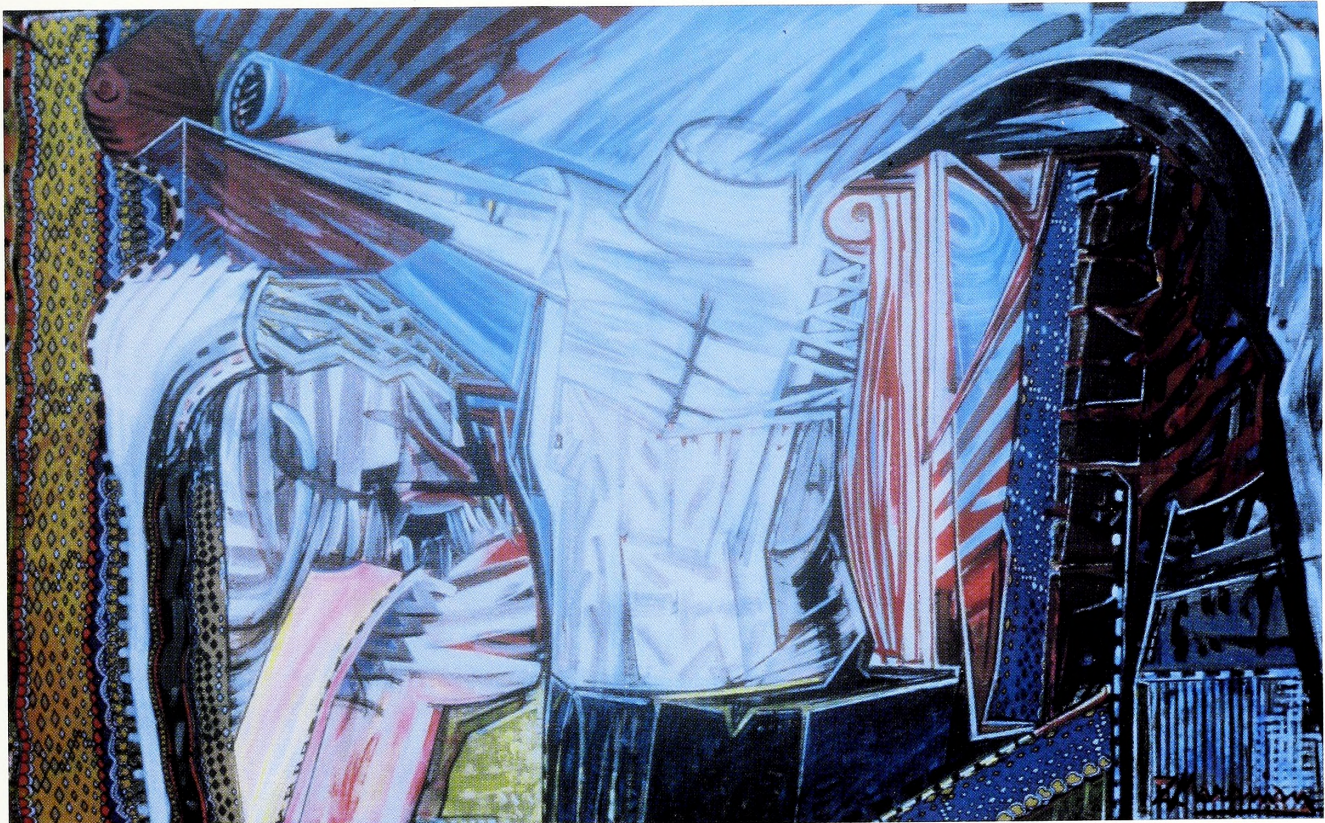
Bertha Urdang Gallery, New York, New York, 1987, 1984, 1982
Gray Art Gallery, East Carolina University, Greenville, North Carolina, 1986
High Museum of Art, Atlanta, Georgia, 1985
Heath Gallery, Atlanta, Georgia, 1985, 1983, 1980
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985
Mississippi Museum of Art, Jackson, 1983

Selected Group Exhibitions:

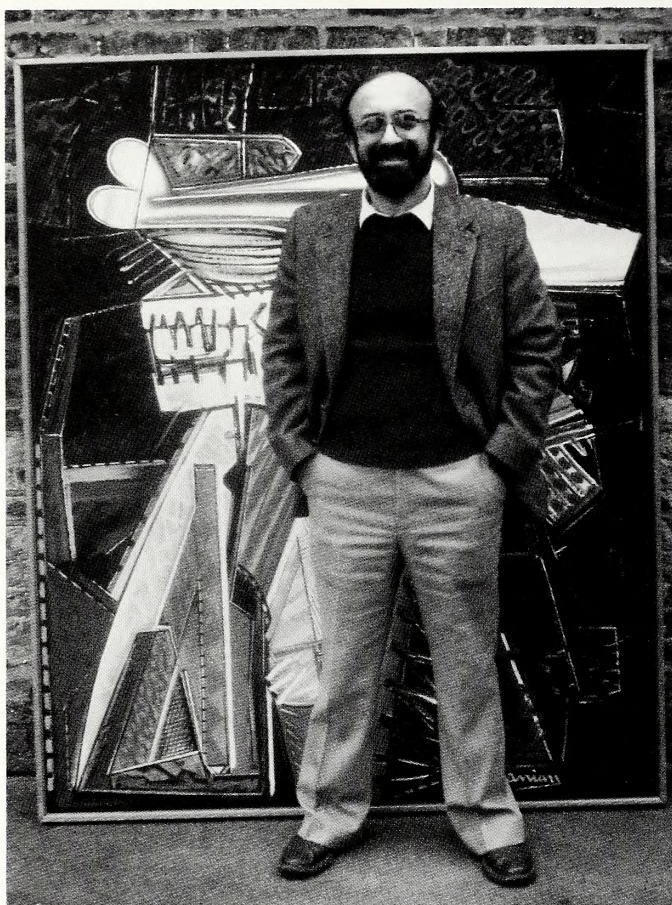
Drawing—Invitational, An Exhibition from New York, Ivan Doutherty Gallery, City Art Institute, Sydney, Australia, 1986
Southern Comfort/Discomfort, Mint Museum of Art, Charlotte, North Carolina, 1986
1986 New Orleans Triennial, New Orleans Museum of Art, Louisiana, 1986
Artists of the Southeast, Alternative Museum, New York City, 1985
Places, Greenville County Museum of Art, Greenville, South Carolina, 1985
Drawing, Virginia Museum of Fine Arts, Traveling Exhibition, Richmond, 1985-87
Connections, Institute of Contemporary Art, Philadelphia, Pennsylvania, 1983
Members' Gallery Exhibition, Albright-Knox Art Gallery, Buffalo, New York, 1981

Selected Collections:

Brooklyn Museum, New York
Herbert F. Johnson Museum, Cornell University, Ithaca, New York
New Orleans Museum of Art, Louisiana
Mississippi Museum of Art, Jackson
Arkansas Arts Center, Little Rock
Chase Manhattan Bank, New York City
Equitable Life Assurance Society of the United States, New York City
Progressive Corporation, Cleveland, Ohio
John Wieland Homes, Atlanta, Georgia



Sardarabad 1984
acrylic on canvas and fabric
60 × 96 inches



Zareh Maranian

Like my art, this personal statement is a collage, abstracted from the complex of thoughts and feelings that both limit and liberate the creative mind.

The sumptuous restraint of Oriental thematic patterns
 Evoke sensual realizations
 In the interlace of form and artistic matter
 Grounded in the kinetic strategies
 Of yesteryears.

26

The qualities of intimacy within borders of meaning
 Spin contradistinctions to ebullience
 With a tactical decisiveness
 In the presence of existential content
 Of tomorrow.

The limitless precincts of human perspectives
 Conjure heroes who are in conflict
 Within themselves and the interplay
 Of the cause and effect
 Of today.

Zareh Maranian

Born:

1941

Resides:

Jackson, Mississippi

Education:

B.A., American University of Beirut, Lebanon, 1965

M.F.A., The School of the Art Institute of Chicago, Illinois, 1969

Present Position:

Associate Professor of Art, Jackson State University, Mississippi

Grants And Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87

The Arts Alliance of Jackson and Hinds county, Individual Artists Project Grant, Mississippi, 1986-87

Ann Louis Raymond Fellowship, Awarded by the Art Institute of Chicago, Illinois, 1969

Awards:

William Bertha Clusman Prize, 80th Chicago and Vicinity, The Art Institute of Chicago, Illinois, 1984

Sculpture Prize, Mississippi Artists Competitive Exhibition, Mississippi Art Association, Jackson, 1974

Included in the book **Soft Sculpture** by D.Z. Meilach, Crown Publishers, Inc., New York City, with shaped canvases and mixed media constructions, 1974

Franklin Mint Bicentennial Medal Design Competition Award for the State of Mississippi Medal, 1972

Selected Exhibitions:

Chicago and Vicinity, The Art Institute of Chicago, Illinois, 1984, 1981

Tri-State Competitive, Contemporary Art Center, New Orleans, Louisiana, 1984

Solo Exhibition, Mississippi Museum of Art, Jackson, 1983

Solo Exhibition, Fisk Hall, Columbia University of New York City, 1982

Prints and Multiples, Traveling exhibition: The Art Institute of Chicago, Illinois; National Academy of Design, New York, New York; National Museum of American Arts, Smithsonian Institution, Washington, D.C.; Illinois State Museum, Springfield; Quincy Art Club, Quincy, Illinois, 1981-83

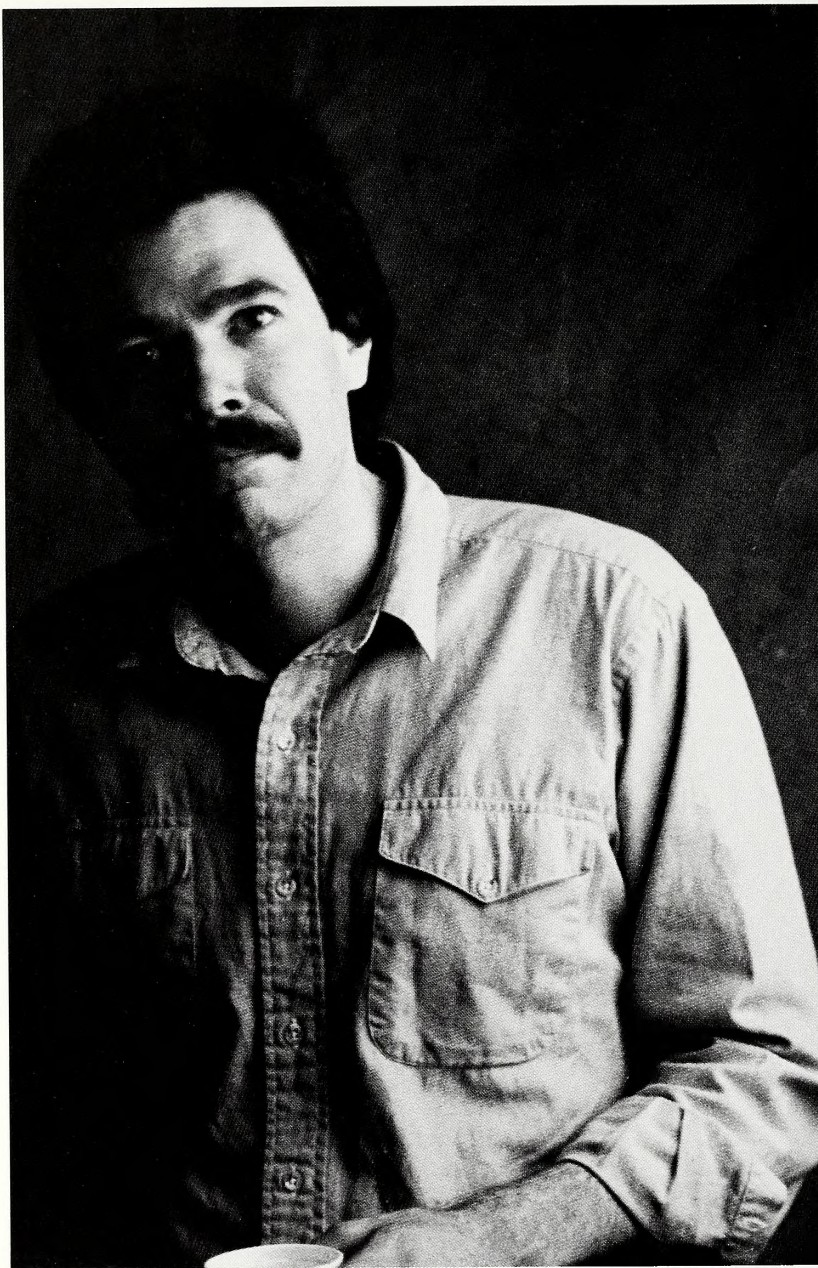
Traveling exhibition sponsored by the National Endowment for the Arts: Loyola University, Chicago, Illinois; Burpee Art Museum, Rockford, Illinois, Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin, 1979-80

Mid-South Exhibition, Brooks Memorial Art Gallery, Memphis, Tennessee, 1973

Sculpture 70: A Special Summer Exhibition, The Art Institute of Chicago, Illinois, 1970



Swimmer 1986-87
wood lath and oil paint
88 x 30 x 20 inches



Rickie Duffy Photo

30 Jim Morris

Sculpture has a distinct characteristic: it displaces space. For me volume then becomes an emotive device. The forms I create make use of and manifest such things as: presence, inside vs. outside, skin vs. core, air vs. mass. All of these concepts are obliquely tied to our unique daily experiences: traffic, lunch, air travel, social dining and beligerence, (not necessarily in that order). I am not interested in the notion of the ideal, but rather the ordeal.

I would like to extend my appreciation to the following people: Chuck Hoover, Jr. of the Hoover Color Corporation, John Townsend, Roberley Bell, Steve Bickley and the State University College at Buffalo.

Jim Morris

Born:

1953

Resides:

Buffalo, New York

Education:

B.S., State University of New York at Oswego, 1976

City University of New York, Queens College, 1977

Skowhegan School of Painting and Sculpture, Maine, 1977

M.F.A., University of Massachusetts at Amherst, 1980

Present Position:

Assistant Professor of Design, State University College at Buffalo, New York

Grants And Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87

The Roothbert Fund, New York, New York, 1978

Selected Solo Exhibitions:

Albion College, Bobbit Visual Arts Center, Albion, Michigan, 1986

University of Pittsburgh, Pennsylvania, 1985

1708 East Main Gallery, Richmond, Virginia, 1984

Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1983

Selected Group Exhibitions:

The Skowhegan School Ten-Year Retrospective Exhibition, Leo Castelli Gallery, New York and The Portland Museum of Art, Maine

New Visions: Six Sculptors, Hartford School of Art, Connecticut, 1986

Sculpture Outdoors, Beaver College, Glenside, Pennsylvania, 1986

Three Sculptors, Zone Art Center, Springfield, Massachusetts, 1986

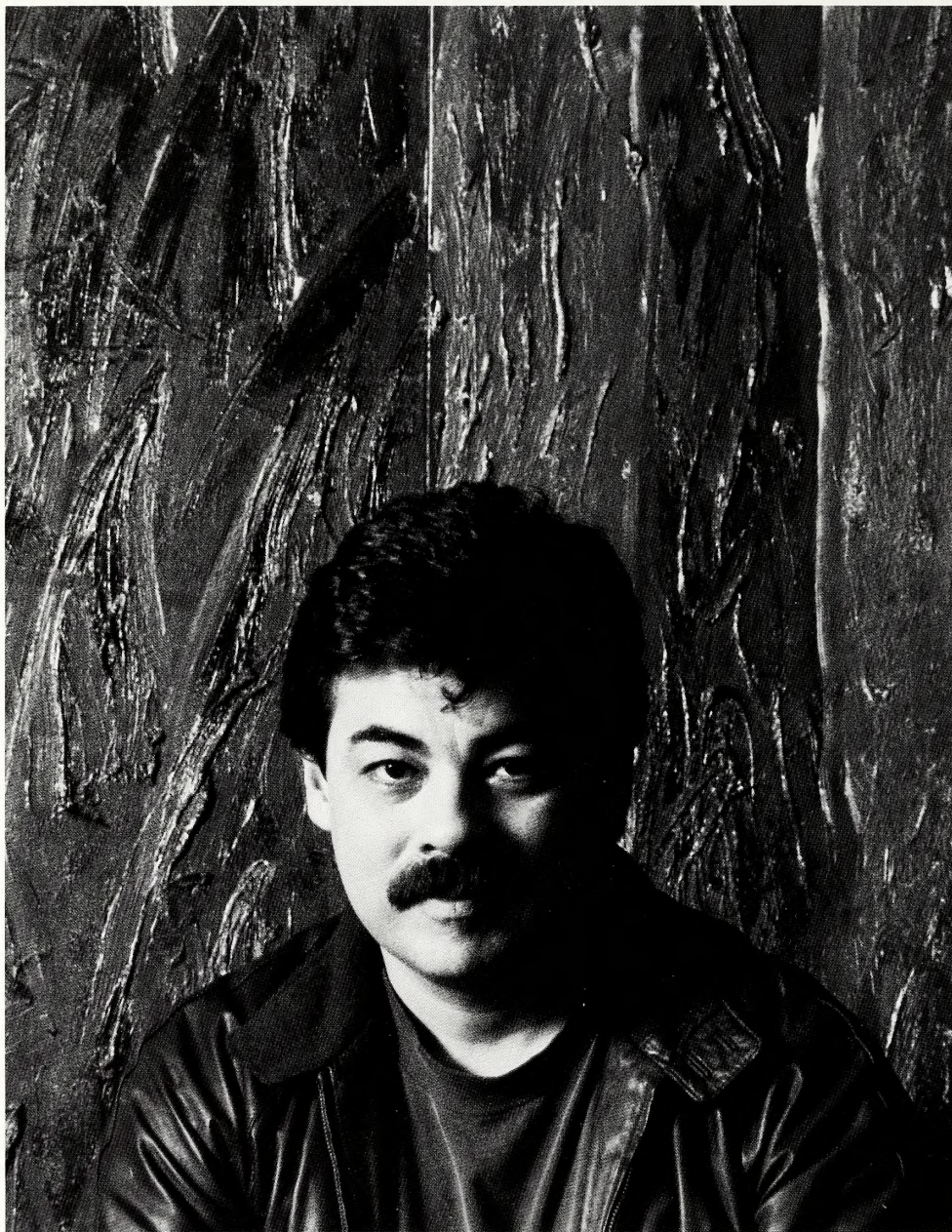
Recent American Works on Paper, Smithsonian Institution Traveling Exhibition, Washington, D.C., 1985-88

Large Figurative Drawings, Virginia Museum, Richmond, 1985

Contemporary Sculpture by Virginia Artists, Portsmouth Museum, Virginia, 1985



Death Of A Revolutionary 1986
oil on canvas
98 × 110 inches



Julie Bubar Photo

34

Tom Nakashima

The meaning of work is as much a mystery to me as it is to anyone else. That's not to say that I operate without conviction and intention—it is to say that I act as a “medium”, responding to whatever subject I approach. I'm not totally in control of things—the method is similar to automatic writing. When I'm done with a painting I sit back and say to myself, “I wonder what it means?”.

Using the allegory as a basic format, I address issues that

bother me—they are often political in nature. Many of my pieces (particularly the screens) seem obsessively personal, but like any allegory they have other readings—looking outward toward more universal questions. The artist, as a modern day prophet/jester establishes the extreme parameters of freedom within a society. With this freedom comes responsibility and this often entails a bite of the hand that feeds us—that's what we are paid (or not paid) for. “If it's not propaganda, it's not art.”—Diego Rivera

Tom Nakashima

Born:

1941

Resides:

Washington, D.C.

Education:

B.A., Loras College, Dubuque, Iowa, 1966

M.A., University of Notre Dame, Indiana, 1967

M.F.A., University of Notre Dame, Indiana, 1968

Present Position:

Associate Professor, The Catholic University of America, Washington, D.C.

Grants And Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87

D.C. Commission on Arts and Humanities, Individual Artist Award, 1984

West Virginia Juried Exhibition, Award for Excellence, 1979

Awards:

Hyatt Regency Awards, Arlington Art Center, Virginia, Juror: Howard Fox, 1981

Huntington 280, First Prize in Painting/Museum Purchase, Juror: Barbara Haskell, 1976

Selected Exhibitions:

Solo Exhibition, Anton Gallery, Washington, D.C., 1986

Solo Exhibition, College of William and Mary, Williamsburg, Virginia, 1986

The Washington Show, The Corcoran Gallery of Art, Washington, D.C., 1985

Solo Exhibition, Henri Gallery, Washington, D.C., 1984, 1982, 1980

Solo Exhibition, Barbara Balkin Gallery, Chicago, Illinois, 1981

Solo Exhibition, Huntington Galleries, Huntington, West Virginia, 1979

Selected Reviews:

Fleming, Lee; "Tom Nakashima, Anton Gallery," ARTnews, December 1986

Allen, Jane Addams; "Top Picks, Nakashima at Anton," Washington Times, October 17, 1986

Welzenbach, Michael; "Nakashima at Anton," Washington Times, October 23, 1986

Allen, Jane Addams; "Nakashima/Henri," Washington Times, April 1984

Rost, Kerstin; New Art Examiner, Summer 1984

Forgey, Benjamin; Washington Post, April 1984

Welzenbach, Michael; Interview, Washington Times, December 11, 1984

Fleming, Lee; "Images and Issues," September/October 1982

Elliot, David; Chicago Sun Times, February 15, 1981



Untitled 1986
ektacolor
30 x 24 inches



Waddell May Photo

38

Martha Strawn

I work in the context of my sensitivity to and interest in light, transcultural understanding, ritual and markmaking. These particular prints, done in India, are based on the sensuousness of the Indian culture, the magical and mystical elements of that

culture, and the transformation of secular space to sacred space. In essence these photographs represent my general cultural anthropological interests which are transformed into formal visual terms.

Martha Strawn

Born:

1945

Resides:

Davidson, North Carolina

Education:

Mary Baldwin College, Staunton, Virginia, 1964

B.A., Design, Florida State University, Tallahassee, 1967

Residency in Japan, Art History and Photography, Florida State University, Graduate College, Summer 1967

Basic Technical Certificate, Photography, Brooks Institute of Photography, Santa Barbara, California, 1968

M.F.A., Photography, Ohio University, Athens, 1970

Present Position:

Associate Professor of Art, University of North Carolina, Charlotte

Grants And Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986-87

Fulbright Research Fellowship, Photographic Project, India, 1984

National Endowment for the Arts Photographer's Fellowship, 1980

U.S. Office of Education Group Projects Abroad Study Grant, India, 1977

Awards:

Best of Show, Photowork '86, New Gallery, University of Miami, Florida, 1986

Best of Show, Fifth North Carolina Photographers Annual Competition, Meredith College, Raleigh, North Carolina, 1985

North Carolina Governor's Business Awards Commission, 1982

Selected Solo Exhibitions:

Robert C. May Gallery, University of Kentucky, Lexington, 1987

Burchfield Art Center, Buffalo, New York, 1986

Center for Tomorrow Gallery, State University of New York, Buffalo, 1985

Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1979

The Intuitive Gallery, Washington, D.C., 1978

Selected Group Exhibitions:

Fulbright Art Invitational, Woodrow Wilson Center, Smithsonian Institution, Washington, D.C., 1986

A Sense of Place: Contemporary Southern Art, MCAD Gallery, Minneapolis College of Art and Design, Minnesota, 1986

The Finished Print '85, Wadsworth Atheneum, Hartford, Connecticut, 1985

U.S.A., Portrait of the South, Invitational Traveling Exhibition, Six sites in the U.S.A. and Italy, 1984-85

Photographers Invite Photographers, N.A.M.E. Gallery, Chicago, Illinois, 1983

First Annual Graphic Invitational, Mint Museum of Art, Charlotte, North Carolina, 1980-82

North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh, 1980

Selected Collections:

The Art Museum, Princeton University, New Jersey

Burchfield Art Center, Buffalo, New York

St. Petersburg Museum of Art, Florida

Exhibition Checklist

All works are courtesy of the artists unless otherwise noted.
Dimensions are given in order of height, width, depth.

Carol K. Brown

1. **Untitled (TG6)** 1984-85
steel
44 × 13 × 11 inches
- *2. **Table for Six** 1985
aluminum
70 × 48 × 24 inches
3. **Three of Them (for S.W.)** 1985
steel and cast iron
47 × variable inches
4. **Four More of Them** 1985
aluminum
51 × variable inches
5. **Some Had No Color** 1985-86
aluminum
82 × variable inches
6. **Study for Sculpture #16** 1986
acrylic, gesso, pencil and paper
26 × 20 inches
7. **Study for Sculpture #17** 1986
acrylic, gesso, pencil and paper
26 × 20 inches
8. **Frame—Drawings** 1986
steel, acrylic, pencil and paper
32 × 53 inches overall

11. **Projection: Access** 1985
oil, wax and pigment on linen
30 × 38 inches
- *12. **Inverse: Section** 1986
oil, wax and pigment on linen
30 × 38 inches
13. **Inverse: Escalate** 1986-87
oil, wax and pigment on linen
48 × 58 inches
14. **Scale/Plateau** 1987
oil, wax and pigment on linen
30 × 38 inches
15. **Sector: Reconstruction** 1987
oil, wax and pigment on linen
38 × 48 inches
16. **Inverse: Stratification** 1987
oil, wax and pigment on linen
48 × 58 inches

Zareh Maranian

- *17. **Sardarabad** 1984
acrylic on canvas and fabric
60 × 96 inches
18. **Voyage to Crete** 1985
acrylic on canvas
58 × 82 inches
19. **Axore** 1985
acrylic on canvas and fabric
56 × 73 inches
20. **Seduction** 1986
acrylic on canvas and fabric
47 × 92 inches
21. **Samson** 1986
acrylic on canvas
47 × 75½ inches
22. **Vodker in Incongruous Perspectives** 1986
acrylic on canvas and fabric
49 × 61 inches

40

William Dunlap

- *9. **Panorama of the American Landscape** 1985
polymer paint on canvas
14 canvases, 66 × 94 inches each

Cheryl Goldsleger

10. **Sector** 1985
oil, wax and pigment on linen
50 × 60 inches

Jim Morris

- 23. **The Poet** 1984
wood lath and encaustic
94 × 22 × 16 inches
- *24. **Swimmer** 1986-87
wood lath and oil paint
88 × 3 × 20 inches
- 25. **Giotto's Shadow** 1986-87
fiberglass, lead and wood
78 × 28 × 18 inches
- 26. **Cimabue's Breath** 1986-87
wood lath
86 × 36 × 16 inches
- 27. **The Inside on the Outside** 1986-87
wood lath, fiberglass and lead
84 × 20 × 18 inches
- 28. **Untitled Drawing** 1987
mixed media on paper
26 × 23 inches
- 29. **Untitled Drawing** 1987
mixed media on paper
26 × 23 inches
- 30. **Untitled Drawing** 1987
mixed media on paper
26 × 23 inches

Tom Nakashima

- 31. **No Me Pises** 1985
oil on canvas
94 × 110 inches
- 32. **Bather** 1985
oil on canvas
73 × 26 inches
- *33. **Death of a Revolutionary** 1986
oil on canvas
98 × 110 inches

- 34. **Self Portrait as Sea Monster Contemplating the Moon** 1987
oil and gold leaf on handmade byobu (Japanese folding screen)
71 × 100 × variable inches
- 35. **Flight**
oil on canvas
73 × 98 inches

Martha Strawn

- *36. **Untitled** 1986
ektacolor
30 × 24 inches
- 37. **Untitled** 1986
ektacolor
30 × 24 inches
- 38. **Untitled** 1986
ektacolor
24 × 30 inches
- 39. **Untitled** 1986
ektacolor
24 × 30 inches
- 40. **Untitled** 1986
ektacolor
30 × 24 inches
- 41. **Untitled** 1986
ektacolor
24 × 30 inches
- 42. **Untitled** 1986
ektacolor
30 × 24 inches
- 43. **Untitled** 1986
ektacolor
30 × 24 inches

*Works reproduced in catalog.

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